CATALOGUE

OF THE

VERY EXTENSIVE AND EXCEEDINGLY CHOICE COLLECTION

OF

ANCIENT ENGRAVINGS & ETCHINGS,

FORMED WITH GREAT CARE AND JUDGMENT DURING MANY YEARS' RESEARCH IN ENGLAND AND ON THE CONTINENT, BY THE LATE

BARON MAROCHETTI, R.A.

THIS COLLECTION CONTAINS

A large number of the finest Engravings by Marc Antonio;

AMONGST MANY OTHERS,

ADAM AND EVE, THE ALMIGHTY APPEARING TO NOAH, LA VIERGE AU BRAS COUVERT, PAUL PREACHING, ST. CECILIA, TRIUMPH OF TITUS, A COMPLETE SET OF APOLLO AND THE MUSES, THE BACCHANALIAN FRIEZE, AMADEUS, THREE DOCTORS, &c.;

A FINE SERIES OF THE WORKS OF MARTIN SCHOEN,

COMPRISING

A COMPLETE SET OF THE WISE AND FOOLISH VIRGINS, &c. &c.;

THE RARE PIECES BY ANONYMOUS ITALIAN MASTERS;

The Dance of Cupids, by D. Campagnola;

JESUS AND THE SAMARITAN WOMAN, BY G. CAMPAGNOLA;

AND MANY FINE WORKS

BY

J. A. DA BRESCIA	A. DURER	REMBRANDT
FRANCIA	L. VAN LEYDEN	MANTEGNA
I. VAN MECK	N. DA MODENA	MOZZETTO, &c. &c.

ALL OF THE HIGHEST QUALITY, AND MANY OF RARE BRILLIANCY AND CONDITION.

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BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On TUESDAY, 31st of MARCH, 1868, and Three following Days,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

J. DAVY and SONS, Printers, 137, Long Acre, London.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide such dispute.

II. No person to advance less than 1s.; above Five Pounds, 2s. 6d. and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's expence, immediately after the conclusion of the Sale; in default of which, Messrs. SOTHEBY, WILKINSON, and HODGE will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought, Messrs. SOTHEBY, WILKINSON, and HODGE will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

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Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON, & HODGE,

Wellington Street, Strand.

CATALOGUE

OF THE

EXTENSIVE AND IMPORTANT COLLECTION

OF

ETCHINGS AND ENGRAVINGS,

FORMED BY THE LATE

BARON MAROCHETTI, R.A.

FIRST DAY'S SALE.

MISCELLANEOUS PRINTS.

	LOT			
Clement	1	— Old English, Dutch, and Flemish Engravings, various	30	10
Holloway	2	— Rubens' House and Gardens at Antwerp	2	5
Mills	3	— Section of St. Paul's; View of Strathfieldsaye; View of the Exhibition of 1851; &c.	8	1
Do.	4	— Lithographs after Lucas Van Leyden, &c.; Goujon's Diane de Poictiers	5	4 6
Rapilly	5	— Jeanne d'Arc, by the Princess Marie, *proof;* Maitre Wolframb; Le Triomphe de Venus, after Prudhomme	3	4
Price	6	— Letter of Introduction, after Wilkie, by Burnet; Twa Dogs, after Landseer, by Gibbon	2	2
Holtzer	7	— A Lady and Gentleman on horseback in a Forest, by F. Dedreux	1	1
Holloway	8	— Ornaments, various, by Musard, &c.	9	9

ENGLISH PORTRAITS.

9 — Charles I (three heads), after Vandyck, by Sharp 1

10 — Charles I, whole length, with the Duke of Hamilton, after Vandyck, by Strange 1

11 — Charles I and his Family, after Vandyck, by Baron; Portraits of Queen Elizabeth, Henrietta Maria, and the Children of Charles I, *mezzotint, scarce;* &c. 9

12 — Queen Victoria, whole length, by Atkinson; George II, by Dickinson; Prince Albert; &c. 5

13 — Portraits of the Duke of Wellington, after Lawrence, Winterhalter, &c., by Bromley, Jackson, &c. 5

14 — Lord Herbert of Lea; Mr. James Loch; Captain Loch; &c. *proofs, &c.* 6

15 — Lord Clive, after Gainsborough; and old Portraits, various 15

16 — Princess Elizabeth, Daughter of Charles I, an angel holding a veil over her head, *fine and scarce;* small circular Portraits of Queen Elizabeth, *from silver plate* 3

17 — Ancient Armour, &c. 38

REYNOLDS (Sir Joshua).

18 — Dr. Johnson, by James Watson, *fine* 1

19 — Mrs. Siddons as the Tragic Muse, by Haward 1

20 — Lady Camden, by Schiavonetti; Mrs. Hardinge, by Thomas Watson; Lord Morpeth, by Trotter, *unfinished proof;* Venus chiding Cupid 4

21 — Lord Rothes, Admiral Keppel, Sir Jeffrey Amherst, Dr. Warton, Mr. Paine and his Son, by Watson, Doughty, &c. 5

22 — Duchess of Rutland, by V. Green *very fine proof before the letters, very rare* 1

23 — Lord Heathfield, Lord Clive, Archbishops Markham and Robinson, Lord Rothes, by M'Ardell, Houston, &c. 6

REMBRANDT VAN RHYN.

[*The Numbers refer to Wilson's Catalogue.*]

24 — Portrait of Rembrandt, in an oval (23) *the third state, with fine margin* 1

Inclos	25 —	Adam and Eve (35), *second state*	1		
	26 —	Abraham entertaining the Angels (36), *fine, with burr*	1		8
Rosoyi	27 —	Abraham sending away Hagar (37), *fine*	1	4	10
d°	28 —	Abraham with his Son Isaac (38), *fine, with margin*			
		Abraham's Sacrifice (39), *fine*	2		18
Tiffin	29 —	Joseph and Potiphar's Wife (43), *fine*	1		
	30 —	Triumph of Mordecai (44), *very fine impression*	1	6	7
Holloway	31 —	David on his knees (45), *fine*			
		Tobit blind (46), *from Utterson's Collection*	2		6
Col:	32 —	The Angel ascending from Tobit (48) *a very fine second state with margin, from Lord Aylesford's Collection; and the third state*	2	1	15
Inclos	33 —	The Angel appearing to the Shepherds (49) *a very fine impression in the finished state*	1	3	18
Ratpilly	34 —	The Circumcision (52), *in the second state*			
		The Circumcision (53), *a fine impression*	2		17
Holloway	35 —	The Presentation of Jesus in the Vaulted Temple (54) *fine impression, second state*	1		12
Inclos	36 —	Flight into Egypt, a Night piece (58), *third state*			
		The Rest in Egypt (63), *fine, with margin*	2	2	13
Vosele	37 —	The Virgin and Child in the Clouds (65), *a fine impression*			
		Holy Family, Joseph at the Window (69), *second state*	2	1	12
Rosoyi	38 —	Christ Preaching (71), "The Little La Tombe" *a very fine impression of the second state, with burr*	1	7	5
	39 —	The same Print, *in the third state*	1		7
	40 —	The Tribute Money (72), *second state, fine*	1		5
Tiffin	41 —	Jesus Christ driving the Money Changers from the Temple (73) *first state, very fine*	1	1	8
Ratpilly	42 —	Jesus and the Samaritan Woman (74), *fine impression*	1		3 6
	43 —	Our Lord in the Garden of Olives (79), *fine impression*	1		2
Col:	44 —	Our Lord crucified between the two Thieves (81) *the third impression, very fine, with burr*	1	5	17 6
Holloway	45 —	The Great "Ecce Homo" (82) *a very fine impression of the third state*	1	11	10
Col:	46 —	The Descent from the Cross (83) *a very fine impression, the name at the bottom cut off*	1	6	6

47 — Our Lord on the Cross, an oval (85) 1

48 — The Descent from the Cross (87), *fine* 1

49 — The Descent from the Cross, a Night piece (88), *fine* 1

50 — The Entombment (89), *a very fine impression* 1

51 — Our Lord and the Disciples at Emmaus (92) 1

52 — The Prodigal Son (96)
a very fine impression, with large margin, from the Haaring Collection 1

53 — St. Peter and St. John at the Beautiful Gate (98)
a very fine impression in the second state, with margin 1

54 — The Stoning of St. Stephen (102), *fine, from Lord Aylesford's Collection*
The Baptism of the Eunuch (103) 2

55 — The Death of the Virgin (104), *fine old impression* 1

(*Continued at page* 12.)

ALBERTI (Cherubino).

56 — A Good Spirit mounting to Heaven (*B.* xvii, 68), after Michael Angelo; and another 2

57 — Prometheus (92), after Michael Angelo
proof with large margin before the dedication, fine and rare 1

ALDEGREVER (Henry).

58 — Adam and Eve eating the forbidden Fruit (3); Adam and Eve hiding from the Almighty (4); St. Mark (58) 3

59 — Sophonisba (62); Intemperance (192); and another 3

60 — Ornaments, various 10

61 — Bernard Knipperdolling (183)
a very fine impression, and extra rare 1

62 — Albert Vander Helle (186), *very fine and scarce* 1

ALTDORFER (Albert).

63 — Virgin, Child and St. Anne, *fine and scarce* 1

ANONYMOUS, ITALIAN.

64 — A Child lying between a Woman and an Old Man, with Birds, Animals, &c. (*B.* xiii, 68), *curious and rare, from the Sykes and Buckingham Collections* 1

Howell 65 — HERCULES SLAYING THE HYDRA, an early Engraving of the Italian School, *unnoticed by Bartsch, from the Esdaile Collection, curious and rare* 1

d° 66 — Jupiter and Leda, after Michael Angelo 1 13

Col. 67 — THE PRESENTATION, a composition of ten figures. The Infant Saviour held in a cloth by the Virgin Mary and Joseph; the High Priest, under a Canopy with his hands extended, blessing the child; in the centre of the canopy, a monogram; *not noticed by Bartsch. Size, 6 inches by 5¼, curious and rare* 1 2 2

Dulos 68 — MIDAS SEATED ON A THRONE, surrounded by Allegorical Female figures representing IGNORANCE, ENVY, &c.; View of the Church of St. Paul's, Venice, in the back ground (*B.* xiii, 10)
a very fine impression in the first state of this rare and valuable print 1 6 6

Novelli 69 — The Virgin embracing the Saviour (*B.* xv, 11), after Raffaelle *fine and scarce* 1 3

Posonzi 70 — Diana and Acteon (10), *first state, very fine and rare* 1 5

BALDINI (BACCIO).

Howell 71 — Three of the Prophets: Elias (*B.* xiii, 8); Ezechiel (12); Zachariah (21), *in the third states* 3 4 6

BAROCCIO (FREDERICK).

Rapilly 72 — The Annunciation (*B.* xvii, 1), *fine* 1 2

d° 73 — The Virgin and Child in the Clouds (2); St. Francis receiving the Stigmata (3) 2 16

BEATRICIUS (NICCOLO).

Novelli 74 — The Equestrian Statue of Marcus Aurelius (27), *fine* 1 6

BECCAFUMI (MICARINO).

d° 75 — The Death of Abel, &c., *fine and rare* 2 7

BEHAM (BARTEL).

Holloway, 76 — THE EMPEROR FERDINAND I (*B.* viii, 61) *first state; fine and rare* 1 3 3

BEHAM (Hans Sebald).

77 — St. Sebald, 1520 (*B.* viii, 65); an Angel with a Hermit (66)

78 — The Seven Planets (114-120), *wanting the frontispiece*

79 — Lucas Caselli (1529), *scarce*

80 — The Village Festivals (154-163), *very fine*

81 — The Emperor Trajan (79), and various odd plates, Prodigal Son, Labours of Hercules, &c.

BERGHEM (Nicholas).

82 — The Cow drinking (*B.* v. 1), *second state, fine* 1

83 — Four Sheep, two of them are standing (45), *fine proof* 1

BINCK (Jakob).

84 — Christian II of Denmark (*B.* viii.), *very fine* 1

BISCAINO (Bartolomeo).

85 — Moses and the Daughters of Pharaoh (*B.* xxi, 2)
The Nativity (7)
first state, before the name of Daman; fine and scarce 2

BONASONI (Giulio).

86 — Judith and Holofernes, after M. Angelo (9) 1

87 — The Virgin lamenting over the Body of Our Saviour (60), after Raffaelle 1

88 — St. Marc (75), after P. del Vaga
St. Roch (70), after Parmigiano 2

89 — St. Peter and St. John at the door of the Temple (73), after P. del Vaga, *very fine, with large margin* 1

90 — A Prophet and Sibyl (75), after M. Angelo, *fine and scarce* 1

91 — Scipio wounded (81), after Polidoro, *fine* 1

92 — Philip II, King of Spain (343), *fine and scarce* 1

93 — Michael Angelo in profile (345), *fine and rare* 1

94 — The Pope Marcellus II. (349), *second state* 1

95 — Michael Angelo (345); Raffaelle (347); Head of Jupiter, and one of the Muses 4

BRESCIA (John Anthony).

96 — The Holy Family (*B.* xiii, 5), after a drawing by Andrea Mantegna
a most splendid and perfect impression in the first state, of extreme rarity 1

97 — Another impression, *before the retouch; rare* 1

98 — Four Females dancing (20), copied from Zoan Andrea
a very fine impression; scarce 1

99 — The Virgin and Child, *not described by Bartsch*
fine old impression; rare 1

100 — The same, *printed on modern paper* 1

101 — Hercules and Antæus (13), *printed on vellum; scarce* 1

BURGHMAIR (Hans).

102 — Venus and Mercury (*B.* vii, 1). The only engraving by the Master done on an iron plate; *rare* 1

CADUCÉE (Master of the).

103 — The Female with the Mirror (*B.* vii, 12), *scarce and fine* 1

CAMPAGNOLA (Domenico).

104 — The Descent of the Holy Ghost (vol. xiii, 3), an oval
fine and scarce 1

105 — The Virgin surrounded by Saints (5), *fine and scarce* 1

106 — The Decollation of a Saint (6)
fine and scarce; from the Esdaile Collection 1

107 — The Shepherd and Warrior (8), *fine and rare* 1

108 — The Musical Shepherd (9), *very fine and rare* 1

109 — A DANCE OF CUPIDS
THIS CHARMING PRINT WAS NOT KNOWN TO BARTSCH; IT IS ALL BUT UNIQUE; THE MONOGRAM IN THE CENTRE, AT THE BOTTOM, "DOMINICUS CĀPAGNOLA, SIZE $4\frac{7}{8}$ BY $3\frac{3}{4}$, 1517," A VERY FINE IMPRESSION, WITH LARGE MARGIN 1

CAMPAGNOLA (Giulio).

110 — St. John standing in a Landscape with a cup in his hand; copied from Mocetto's engraving (*B.* xiii, 3)
very fine and rare 1

111 — Jesus Christ and the Samaritan Woman (2)
most splendid impression of this beautiful and rare print 1

112 — The Astrologer (8), *scarce* 1

CANALETTI (Antonio).

113 — Etchings. Views in Venice, *fine* 2

CARAGLIO (Jacobo).

114 — The Descent of the Holy Ghost (*B.* xv, 6), after Raffaelle
fine and scarce 1

115 — A Female crossing the Sea on a Rock (56), after Giulio Romano
fine and scarce; from the Mariette Collection 1

CARRACCI (Agostino).

116 — Marriage of St. Catherine (*B.* xviii) after P. Veronese
proof before the name, from Mariette's Collection 1

117 — Mercury and the Graces (117); Mars and Minerva (118); both after Tintoretto, *fine* 2

118 — Portrait of Titian (154), and a Portrait of a Lady, in oval, from Campi's Cremona 2

CARRACCI (Annibale).

119 — The Crowning with thorns (*B.* xviii, 3), *fine* 1

120 — The Christ of Caprarole (4), *fine and scarce* 1

CASTIGLIONE (Benedetto).

121 — Preparing to enter the Ark (*B.* xxi, 1); Infant Saviour adored by Angels (3), *fine and scarce* 2

122 — Melancholy (22), *fine;* Two Men and Children amongst ruins (27) 2

123 — Etchings of Figures 3

DÜRER (Albert).

Engravings on Wood.

124 — Samson killing the Lion (2), *very fine impression* 2

125 — The Passion of Our Saviour (4 à 15)
fine impressions of the second state, with the Latin letter-press 12

126 — The Little Passion of Our Saviour (16 à 52), *fine impression* 37

Howell 127 — Mount Calvary. Our Saviour between the two Thieves (59); The Virgin and Child (100); *very fine* 2 1

Fidwell 128 — The Apocalypse (60-75) *second state, with the Latin text* 16 9 12

Holloway 129 — The Life of the Virgin (76-95) *second state, with the Latin text* 20 9

Col. 130 — The Virgin and Child with St. Joseph (102), *very fine* 1 14

Howell 131 — St. Christopher (103); St. George (111); *fine and scarce* 2 1 18

Col. 132 — St. Christopher (103); St. John and St. Jerome (105); The Saviour appearing to St. Gregory (123) 3 1 3

Holtrop 133 — The Last Judgment (124); The Annunciation; Virgin and Child 3 13

Col. 134 — Virgin and Child (178); and subjects of Saints 4 5

Chapin 135 — A Man in armour assaulted by two Men (127); Men bathing (128); Man on horseback (131); The Ten Thousand Martyrs (117) 4 8

Howell 136 — The Rhinoceros (138), *third state, scarce* 1 7

Posonji 137 — The Rhinoceros (138) *third state in chiaroscuro; from the Mariette Collection* 1 3 15

Howell 138 — The Siege of a City (137) *on two sheets, joined, fine and scarce* 1 1 14

Holloway 139 — Portrait of the Emperor Maximilian (153) *a very fine impression of the scarce woodcut* 1 2 10

Clement 140 — Portrait of Ulric Varnbuler (155) *printed in chiaroscuro, fine and rare* 1 6 10

Howell 141 — The Arms of the City of Nuremberg (162); &c. 2 2 19

Engravings.

142 — Adam and Eve in Paradise (1)
13. 5. 0 *a very fine impression, but has been mended* Howell.

Col 143 — The Nativity (2), *fine and very scarce* 1 8 8

144 — The Descent into Limbo (16), *fine impression* 1
Lo. 145 — Our Saviour praying in the Garden of Olives (19) *engraved on an iron plate, fine* 1 1 14

— 146 — Another impression 1

Obach 147 — The Man of Sorrow (20), *very fine* 1 3 12 6

8 8	148	— THE PRODIGAL SON (28) *fine and scarce; from the Mariette Collection*	1 Posonzi
1 1	149	— St. Anne and the Virgin (29), *very fine*	1 d°
12	150	— The Virgin with Infant Jesus, on a crescent (30)	Fawell
4 10	151	— THE VIRGIN WITH A CROWN OF STARS (32) *fine and scarce*	1 Col:
6 2 6	152	— THE VIRGIN SUCKLING THE INFANT SAVIOUR (34) *very fine and scarce, with margin*	1 Hach
3 3	153	— The Virgin embracing the Infant Saviour (35) *very fine, with small margin*	1 Col:
3	154	— The Virgin suckling the Infant Saviour (36), *fine*	1 d°
4 15	155	— The Virgin crowned by an Angel (37), *fine and scarce*	1 d°
3 18	156	— THE VIRGIN AND CHILD, 1520 (38), *very fine and scarce*	1 d°
4 4	157	— THE VIRGIN WITH THE PEAR (41), *fine and scarce*	1 d°
4 6	158	— THE VIRGIN WITH THE MONKEY (42) *fine impression, and very rare*	1 Ed°
	159	— The Holy Family with the butterfly (44), *fine*	1
3 3	160	— The Five Disciples of Our Saviour (46-50), *fine*	5 Posonzi
1 1	161	— St. Christopher (51, 52), and a pen and ink Drawing of No. 51	3 Cesperi
2 8	162	— ST. GEORGE STANDING (53), *fine and scarce*	1 Col
5 5	163	— ST. GEORGE ON HORSEBACK (54) *very fine and scarce, with margin*	1 d°

(*Continued at page* 18.)

£452-0-0

SECOND DAY'S SALE.

FOREIGN PORTRAITS.

LOT

164 — The Orleans Family. The Duke of Orleans, by Henriquel Dupont, *private plate;* Duchess of Nemours, whole length, after Winterhalter; &c.

165 — Princess Clotilde, King of Sardinia, French Generals, &c., various 20

166 — Casimer Perier, Henriquel Dupont, Karl Vernet, &c., *private plates* 5

167 — General Washington, whole length, by Cheesman, &c. 2

168 — Family of Sir B. Gerbier, Frederic of Orange, Portraits of Painters, &c., all after Vandyck 14

169 — Old French Portraits 57

170 — M. de Nestier, by Daullé; Madame de Maintenon, by Giffard; Catharine et Angelique Arnaud, by Houlanger; &c. 6

171 — Old Foreign Portraits, various 66

FRENCH SCHOOL.

172 — Lions, etched by Denon; Prints, by Callot, &c.; Etching by Boissieux 12

173 — Judgment of Solomon, Testament of Eudamidas, Assumption of the Virgin, &c., after Poussin, &c., by Pesne, &c. 11

174 — The Sacraments, after Poussin, by Pesne, *fine* 7

175 — Dutch and Flemish Etchings, Waterloo, Bega, &c. 4

ITALIAN SCHOOL.

176 — The Descent from the Cross, after Tintoretto, by Agostino Carracci, on three sheets joined 1

177 — Two of Raffaelle's Cartoons, by Gerard Audran, *fine* 2

178 — The Dispute of the Sacrament, and the School of Athens, after Raffaelle, by George Ghisi, &c. 2

179 — Miracle of Bolsena, by Morghen; Bible and Ornaments from the Vatican, by Ottaviani, after Raffaelle 4

180 — The Transfiguration, by Dorigny, and other subjects, after Raffaelle 6

181 — Statues, after Raffaelle, by G. Audran 13

182 — The Prophets, and Sibyls of the Sistine Chapel, after Michael Angelo, by George Ghisi 6

183 — Old Italian Masters, various 35

184 — Guido's Aurora, by Frey; and Italian Masters, various 20

185 — The Monuments to Popes Clement XIII and XIV, and Princess of Stolberg, after Canova, by Morghen, Vitali and Marchetti 3

186 — Subjects of Heads, after Masaccio, *in colour published by the* ARUNDEL SOCIETY 5

187 — Our Saviour on the Cross; The Samaritan Woman at the Well, after Michael Angelo 2

188 — Etchings, various Sacred Subjects, by S. Rosa, Tiepolo, &c. 10

189 — Old Italian Engravings, various 9

ITALIAN ETCHINGS—VARIOUS.

190 — Holy Families, and Subjects of the Virgin, by Sirani, Guido 5

191 — Satyr and Nymph, The Piping Shepherd, St. Jerome, &c. after Guido, &c. 8

192 — Woman in contemplation, after Parmigiano; Holy Family, &c. 3

REMBRANDT VAN RHYN—(CONTINUED FROM PAGE 4).

193 — Medea; or the Marriage of Jason and Creusa (116) *second state, very fine and scarce* 1

194 — A Lion Hunt (118); The Battle (121) 2

195 — Lion Hunts (119, 120), *fine* 2

196 — Three Oriental Figures (122), *second state* The Pancake Woman (128), *second state* 2

197 — The School Master (131), *two impressions* 2

198 — Man meditating (146), *fourth impression* 1

199 — A Beggar Woman (167)
A Beggar with a wooden leg (176) 2

200 — The Friar in the corn field (184), *copy*
The Flute Player (185), *fourth state*
Man with Pack on his back (187), *copy* 3

201 — The Academy Figure, called "The Prodigal Son," (190)
The Bathers (192), *first impression* 2

202 — Diana Bathing, (198), *fine impression*
A naked Woman, seen from behind (202), *fine, on india paper* 2

203 — The Three Trees (209)
40. 10. 0 *a very good impression of this valuable print* 1

204 — A Village near a high road, arched (214)
15. 5. 0 *a very fine impression* 1

205 — An Arched Landscape, with an Obelisk (226)
10. 10. 0 *second state, fine and rare* 1

206 — Landscape, with a Canal and large boat (233)
a very fine impression, with margin 1

207 — A Landscape, with a cow drinking (234)
second state, fine and scarce 1

208 — A Man in an Arbour (258)
a beautiful etching, with margin, scarce 1

209 — An Old Man in a fur cap (267), *very fine* 1

210 — Manassah Ben Israel (271), *second state, fine* 1

211 — Doctor Faustus (272)
second state, on india paper, very fine and scarce 1

212 — Clement de Jonghe (274)
the second state, very fine and extremely rare; from the Aylesford Collection 1

213 — Abraham Fransz (275), *fourth state, very fine and rare* 1

214 — A Young Man in a mezetin Cap (291), *fine, second state* 1

215 — Saint Catherine (338), *fine and scarce* 1

216 — Bust of an Old Woman resembling Rembrandt's Mother (348)
very fine impression, with margin, scarce 1

217 — Rembrandt's Wife and five other Heads (359)
fine and scarce 1

218 — Three Heads of Women (361), *fine and scarce* 1

219 — Three Heads of Women, one asleep (362)
Rembrandt's Wife and five other Heads (359) 2

220 — The Corn Cutter
fine and scarce; from Mr. Hawkins' Collection 1

221 — The Angel departing from Tobit
a large etching, in the style of Rembrandt 1

222 — Gideon's Sacrifice; &c. 4

DALEN (Cornelius Van).

223 — Portrait of Aretino, after Titian, *fine proof* 1

224 — A similar *proof* 1

225 — Portrait of Sebastian del Piombo, after Titian, *proof* 1

DE SON (N.)

226 — View of the Church of St. Nicaise, Rheims, *scarce* 1

DIE (Master of the),

227 — The Assumption of the Virgin (*B.* xv, 7), after Raffaelle
fine proof, before the monogram of the Master, rare 1

228 — Envy driven from the Temple of the Muses (17); Cybele on her car (18); Eneas and Anchises; and two from the Cupid and Psyche 5

229 — The History of Apollo and Daphne (19–22); and a duplicate of No. 3, *before the number* 5

230 — Apollo and Marsyas (31), after Raffaelle, *the retouched impression by Tomassin;* two Designs, after Raffaelle, for Tapestry 3

DREVET (Pierre Imbert).

231 — Cardinal Fleury, after Rigaud, *fine* 1

232 — Adrienne Le Couvreur, after Coypel 1

DUVET (John).

233 — Poison and Counter-Poison (*B.* vii, 44), an allegorical subject, *fine and rare* 1

VANDYCK (Sir Anthony).

234 — Portrait of Sutterman
a beautiful etching, in the first state, very fine and scarce 1

235 — Portrait of F. Franks
etching, in the second state, fine and scarce 1

236 — Portrait of De Wael
etching, in the first state, fine and scarce 1

237 — Philip le Roy, finely engraved by Vosterman
first state, before the monogram was erased; from Mr. Wilson's Collection 1

238 — John Vandenwouver, engraved by Paul Pontius, *fine* 1

239 — Titian and his Mistress
a most brilliant and perfect impression in the third state, with margin 1

240 — Ecce Homo
a very fine impression in the second state, before the word "regis," and Bon Enfant's Address, very rare; from the De Valois Collection 1

EDELINCK (Gerard.)

241 — Charle Le Brun, after Largillière, *fine* 1

242 — Francois Tortebat, *very fine* 1

243 — René Descartes, *fine* 1

244 — Arnaud d'Andilly, *very fine* 8

THE ENGRAVER OF 1515.

245 — A Trophy of Arms (*B.* xiii, 20), *scarce* 1

FALCONE (Aniello).

246 — The Tomb, after Parmigiano (*B.* xx, 104–13) 1

FICQUET (E.)

247 — Portrait of Madame de Maintenon
fine and scarce, with margin 1

FRANCIA (I. F.).

248 — The Virgin and Child seated, Joseph behind her, St. Ann spinning, and St. John holding the reel, with three young men in the back ground, *very fine and extremely rare* 1

249 — Five Saints, four males and one female, holding a picture of the Virgin and Child
a very fine impression and of great rarity 1

250 — The Bacchanal, *fine and scarce* 1

FRANCO (Batista).

5 — 251 — The Clemency of Scipio (*B.* xvi, 54). *fine proof before the name, scarce; from the Astley Collection* Rossi

GERICAULT.

11 · 252 — A Black Horse in a stable, *in lithography* 1 Col

GHISI (George).

13 · 253 — The Prophet Jeremiah, after Michael Angelo, *very fine, but much cut;* Venus and Vulcan, after P. del Vaga (54), *fine* 2 Rapilly

7 · 254 — Vulcan and Venus (54); Two of the Plafonds (in oval) after Primaticcio; &c. 5 Col

15 · 255 — The Upright Plafonds, after Primaticcio, (*B.* 36–39), *fine* 4 Vascle

GHISI (Jean Batista Mantuano).

8 · 256 — The Spirit of Man enlightened by Science, *undescribed by Bartsch* 1 d°.

GLOCKENTON (Albert.)

4 · 257 — The Flagellation (7), *scarce* 1 d°.

GOLTZIUS (Henry).

5 10 · 258 — Portrait of Henry IV, *first state, fine and scarce* Holloway

16 · 259 — Portrait of Gols Van Keiserswerdt, *scarce* 1 Fewell

260 — Two of the Great Chefs-d'Œuvre, St. John with the Lamb Virgin and Child, by Spränger; &c. 4

GOYA (Francesco).

3 9 · 261 — Etchings of Equestian Portraits, after Velasquez Holloway
Philip II.
Philip III.
Marguerite of Austria
Isabelle of Bourbon
Don Balthasar Carlos
Conte d'Olivares; *fine and scarce* 6

GUNST.

7 10 · 262 — Large Head of Oliver Cromwell, *scarce* 1 d°

HE.

263 — Les Vendangeurs (*B.* xv, 5), *fine impression, rare* 1

HOLLAR (Wenceslaus).

264 — The Chalice, after Andrea Mantegna, *very fine* 1

265 — Antwerp Cathedral, *first state;* Henry VIIth's Chapel 2

266 — Jane Seymour, after Holbein, *fine* 1

267 — Sword Handles, &c., *very fine and scarce* 4

268 — Vases, &c., *fine and scarce* 3

HOPFER (David).

269 — An Architectural Frontispiece, on two sheets joined, with the Family of our Saviour (*B.* viii, 21), *fine, before the number* 1

270 — The Virgin and Child seated on a throne, *fine, before the number;* and a Portrait 2

271 — Clement VII, *before the number;* Woman taken in Adultery; &c. 3

ITALIAN (Early).

272 — St. Clara distributing Alms, *fine and scarce* 1

JARDIN (Karle du).

273 — Cows and Sheep (No. 34), *fine impression* 1

JUSTER (Joseph).

274 — Plates to Cupid and Psyche, after Raffaelle 10

KRUG (Ludwig).

275 — Adoration of the Kings (B. vii, 2), *fine and scarce* 1

276 — Two Naked Women (11), *scarce* 1

LANDSEER (Sir Edwin).

277 — Head of a Dog in a circle, by Outram
Two Etchings of Dogs, presented "to John Thomas Smith," *with the artist's autograph* 3

LARMESSIN (Nicholas de).

278 — Portrait of Maria Leczinski, Queen of France, after Vanloo, whole length, *fine* 1

LAUTENSACH (Hans Sebald).

279 — An unknown Portrait of a Man, in a small cap, with a long beard, date 1554, landscape in background (*B.* viii, 9) 1

LEYDEN (Lucas Van).

280 — Cain killing Abel (13) ; *from the Esdaile Collection, fine* 1

281 — Abraham sending away Hagar (18)
Esther before Ahasuerus (31), *the retouched plate* 2

282 — Solomon adoring the Idols, (30), *fine and rare* 1

283 — The Virgin and Child with two Angels (84), *fine* 1

284 — St. John the Evangelist (103) ; The Saint Suaire (105) ; Temptation of St. Anthony (117) 3

285 — The Conversion of St. Paul (107), *old impression* 1

286 — Mars and Venus (137), *old impression* 1

287 — A Young Man heading a Troop of Soldiers *a very fine impression of a scarce print* 1

288 — Mars and Venus (137) ; The Operator (157) ; A Shield with two Children (166) ; Ornaments (169), *fine* 4

LORCH (Melchior).

289 — Portrait of Auger of Busbec, 1557 (*B.* viii. 9), *fine and scarce ;* Copy of Albert Durer's Portrait (10) 2

LORRAINE (Claude Gélée).

(*The Nunbers. refer to Dumesnil's Peintre-Graveur*).

290 — The Flight into Egypt (1)
very fine, second state with large margin, rare

291 — The Shipwreck (7), *fine second state*

292 — Cattle in Stormy Weather (10), *third state*

293 — The Shepherd and Shepherdess in Conversation (21)
second state, very fine and rare 1

294 — The Campo Vaccino (23)
first state, very rare ; from the Debois Collection 1

DURER (Albert)—*continued from page* 10.

295 — St. Sebastian (55), *fine and scarce* 1

296 — St. Sebastian (56), *fine and scarce* 1

Howell	297	— St. Hubert (57), with a fragment of another impression	2	1	.
Delos	298	— St. Jerome, *engraved on an iron plate* (9)	1	2	2
Posonyi	299	— St. Jerome in his Cell (60), *very fine and scarce*	1	5	5
Pichler	300	— St. Jerome in the Desert (61), *fine*	1	3	10
Ellcroft	301	— The Three Genii (66)	1		2
Holloway	302	— Apollo and Diana (68), *very fine and rare, with margin*	1	12	.
Caspari	303	— The Family of the Satyr (69)	1	5	15
Posonyi	304	— Five Studies of Figures (70), *engraved on an iron plate, fine*	1		15
Bettmann	305	— The Rape of Amymone (71), *fine and scarce*	1	2	2
Howell	306	— The Rape of a Young Female (72), *engraved on an iron plate*	1	1	11
Caspari	307	— The Effect of Jealousy (73), *fine*	1	1	11
Howell	308	— Group of Four Naked Women (75)	1	1	15
Delos	309	— Laziness (76), *fine and scarce*	1	3	5
do.	310	— The Great Fortune (77), *fine and very rare*	1	5	5
Howell	311	— The Little Fortune (78), *fine and scarce*	1	4	.
Delos	312	— The Lady on horseback (82), *fine and scarce*	1	2	5
Howell	313	— Another impression	1		10
Posonyi	314	— The Peasant and his Wife (83)	1	1	10
Howell	315	— The Hostess and the Cook (84)	1		16
Noseda	316	— The Oriental and his Wife (85)	1		12
Posonyi	317	— The Three Peasants (86), *fine*	1	2	.
Caspari	318	— The Standard Bearer (87), *fine*	1		16
Pichler	319	— The Assembly of Warriors (88), *scarce and fine*	1	2	12
Ellcroft	320	— The Peasant at the Market (89)	1		11
Delos	321	— Le Violent (93), *fine and scarce*	1	2	11
Posonyi	322	— The Amorous Offer (93), *fine and scarce*	1	2	5
Holloway	323	— The Lady and Gentleman (94), *fine and scarce*	1	4	4
Bladwell	324	— The Monstrous Hog (95), *fine, with margin*	1	1	.
Posonyi	325	— The Little Horse (96), *fine and scarce*	1	2	7
do.	326	— The Great Horse (97), *fine and scarce*	1	2	.
—	327	— The Knight of Death (98)			
26. 0. 0		*a very fine impression of this rare print*		Posonyi	

1	·	·	328 — The Great Cannon (99), *engraved on an iron plate, fine*	Gladwell
8	2	6	329 — The Shield of Arms, with the Cock (100) *very fine and scarce*	Holloway
3	3	·	330 — The Shield of Arms, with the skull (101), *fine and scarce*	Posonji
	4	·	331 — Albert Archbishop of Mayence (102), *copy A*	1 Allcroft
	6		332 — Albert Archbishop of Mayence, in profile (103), *scarce*	1 do
1	·	·	333 — Frederic Elector of Saxony (104), *fine and scarce*	1 Beales
5	2	6	334 — Philip Melanchthon (105), *very fine and rare*	1 Clement
	5	·	335 — Bilibaldi, Pirkheimer (106)	1 Gedeni
4	6	·	336 — Erasmus (107), *fine and scarce*	1 Noseda
	4	·	337 — An Outline of Christ on the Cross, *before monogram, scarce*	1 Posonji

£21 - 19 - 5

THIRD DAY'S SALE.

ITALIAN CHIAROSCURI.

(*B.* vol. xiii.)

	LOT			
Col:	338	— The Triumph of Julius Cæsar, after Andrea Mantegna, by Andrea Andreani, *fine and scarce*	10	3 10.
Vreda	339	— The Miraculous Draught; Hercules and the Lion, &c. after Raffaelle	3	4 6
Holloway	340	— Whole-length female figures of the Sibyls, after Guido, by Coriolano, *fine*	4	4 6
Col:	341	— Various, after Parmigiano, by Zanetti, Andreani, &c.	14	7.
Holloway	342	— Diogenes, after Parmigiano, by Hugo da Carpi	1	8.
Holtorp	343	— Chiaroscuri, after Salviati, Guido, &c. by Andreani, Coriolano, &c.	6	7.
Pepilly	344	— Holy Families, after Parmigiano, Raffaelle, &c.	4	8.

FRENCH WOODCUT.

Holloway	345	— Portrait of a Female, in profile, Maria Medici F. *fine and rare*	1	2 12 6

ITALIAN WOODCUTS.

Col	346	— St. Jerome praying, in a splendid landscape, with three lions, after Titian, *very fine*	1	8.
do.	347	— The Holy Family, after Titian; and Milo the Crotoniat, *fine*	2	1 9.
Holtorp	348	— St. John the Baptist, by Antonio of Cremona; Virgin and Child, after Titian, &c.	4	3 6

6 · 349 — A very curious Proclamation relating to the Dispute between Paul V and the City of Venice, with a representation of the Lion of Venice 1 Col.

2 11 · 350 — Portrait of Charles V, after Titian, *fine and scarce* Dulos

MANTEGNA (Andrea).

1 15 · 351 — The Flagellation of Our Saviour (1)
a fine impression, but slightly cut 1 d°

12 · 352 — The Entombment (3)
a very fine impression of this beautiful and rare print 1 d°

4 4 · 353 — Christ descending into Hell (5)
fine and in perfect condition 1 Nosede

10 10 · 354 — Jesus Christ risen from the Dead (6)
a fine impression, in good condition 1 Col.

8 · 355 — The Roman Senate accompanying a Triumph, *fine and scarce* 1 Dulos

12 356 — Elephants carrying torches (12), *fine and scarce* 1 Posonji

8 357 — Soldiers carrying trophies (13)
fine impression, printed in black 1 d°

10 358 — Another impression, *printed in bistre* 1 Hilsch

9 359 — The same Subject finished (14), *fine and scarce, reversed* 1 Clement

2 11 · 360 — The same, with the addition of an ornamental column
fine and scarce 1 Posonji

1 12 · 361 — Hercules and Antæus (16), *very fine and scarce* 1 Bessler

2 10 · 362 — Combat between two Tritons (17)
fine and scarce; from the Esdaile Collection 1 Nosede

3 4 · 363 — Combat of Marine Gods (18), *fine and scarce* 1 d°

1 15 · 364 — Bacchanal à la Cuve, a fragment (19) 1 Bessler

7 365 — Silenus (20), *scarce* 1 Dulos

MATSYS (Cornelius).

1 10 366 — Venus and Vulcan, *scarce* 1 Nosed

MASTER of the MONOGRAM MA. 1492.

6 · 367 — The Descent of the Saviour into Limbo 1 d°

MASTER OF THE MONOGRAM

368 — A BEAUTIFUL WHOLE-LENGTH FIGURE OF LUCRETIA at the moment of killing herself; she is standing with her left hand on an altar, in her right a sword, with which she is piercing her side, LUCRETIA to the left, the monogram to the right, *size* $3\frac{1}{2}$ *by* $2\frac{1}{4}$ (*B.* viii, 44), *very fine and scarce* 1

MASTER OF THE MONOGRAM F.G.

369 — Mutius Scevola, 1537 (*B.* ix. 44), *fine and scarce* 1

MASTER OF THE MONOGRAM B.M.

370 — THE VIRGIN AND CHILD, undescribed by BARTSCH in vol. vi, mentioned by Passavant, vol. ii. 2, *very fine and scarce* 1

MASTER OF THE MONOGRAM P. P.

371 — THE POWER OF LOVE (*B.* xiii. 3)
a very curious and rare print in the second state 1

MASTER OF 1466 (SCHOOL OF) E.S.

372 — OUR SAVIOUR STANDING IN A GOTHIC BORDER, *engraved in a free style, very rare* 1

MASTER OF THE MONOGRAM

373 — Stoning of a Saint
Judgment of Solomon, *not described by Bartsch* 2

MASTER OF THE MONOGRAM N.W.

374 — Friezes of Ornaments, (*B.* viii. 597), *scarce and fine* 2

MASTER OF THE MONOGRAM W

375 — Ornaments, Friezes and Grotesque Panels, 1576 5

MAZZUOLI (FRANCIS) PARMIGIANO.

376 — Judith with the Head of Holofernes (*B.* xvi. 1)
The Nativity (3); Virgin and Child (4) 3

377 — The Entombment (5), *first state, fine and scarce;* The same, *in the second state;* &c.

378 — Cupid Sleeping (11), *very fine and scarce* 1

379 — The Young, and two Old Men (13), *fine* Astrology (15), *fine* 2

MECKEN (Israel Van).

380 — The Dance of Herodias (5), *very fine and rare*

381 — Christ presented to the People (16) *a very fine impression before the retouch; from M. de Beaumont's Collection, very rare* 1

382 — The Marriage of the Virgin (33), *very fine and scarce* 1

383 — The Circumcision (37) *fine and scarce, slightly torn and mended* 1

384 — St. Augustine (88), *very fine and scarce* 1

385 — The Mass of St. Gregory (101) *a very fine impression, but the inscription at the bottom cut off, very rare* 1

386 — St. Catherine of Sienna (125), *fine and scarce*

387 — The Singer and Player on the Guitar (174) *fine and rare* 1

388 — The Monk and the Nun (170) *a splendid impression in fine condition; very rare* 1

389 — The Wolves (192), *very fine and scarce* 1

390 — A Shield of Arms (195). The name of the engraver at the top, that of Bochalt at the bottom, *fine and rare* 1

MEER (Vander).

391 — Etching of Sheep (*B.* 1, 242), *very fine and rare* 1

MELDOLLA (Andrea).

392 — Christian Religion Triumphant (55) *from the Mariette Collection, fine and rare* 1

MERCURI (P.)

393 — St. Amelie, after Delaroche, *fine* 1

394 — Christopher Columbus, *india proof before letters* 1

MEUS (Melchior).

395 — The Flaying of Marsyas, *fine* 1

MODENA (Nicoletta da).

396 — Jupiter and Leda (*B.* xiii, 46), *very fine and extra rare* 1

397 — Orpheus charming the Animals with his Music (53) *fine and very scarce* 1

398 — St. Catherine. A full length figure standing under an archway, holding in her left hand a branch of palm, in her right a sword; *the artist's name to the right at the foot of a column; size* $5\frac{7}{8}$ *by* 4; *undescribed by Bartsch* 1
very fine and scarce

399 — St. George. A full length in armour, holding a pendant in his right hand; he is standing in an Architectural Landscape with the Dragon at his feet; *the artist's name on the corner at the right hand top of the print; size* $5\frac{5}{8}$ *by* 4
fine and scarce; undescribed by Bartsch 1

400 — A Winged Female, seated; looking to the right she is writing on a shield (tied to a palm tree), *on which are written the letters* s.p.q.r.; to the right a naked figure kneeling, tied to the foot of the tree; to the left the word fama volat; to the right on a broken column the letters n.m.; *size* $5\frac{3}{8}$ *by* $3\frac{6}{8}$; *fine and scarce; undescribed by Bartsch* 1

401 — An Allegory, with Vulcan and Venus, undescribed by Bartsch, *from the Debois Collection; size* $5\frac{7}{8}$ *by* $8\frac{1}{4}$; *upright, the tablet without the monogram hangs on a tree in the centre of the composition; fine and very rare; undescribed by Bartsch* 1

MONTAGNA (Benedetto).

402 — St. George in Roman Armour, with a lance in his hand, after having killed the dragon (*B.* xiii, 12)
a most beautiful impression of extreme rarity

MOOR (Karel de).

403 — Portrait of Mieris, *proof before letters; fine and rare* 1

MORIN (Jean).

404 — Pierre Maugis; Antoine Vitré, *fine impressions* 2

405 — Portrait of Charles de Mallery, after Vandyck 1

MORO (Giovanni Batista d'Angeli).

406 — Mars and Venus (*B.* vi, 5), *fine and scarce* 1

MORO (Giovanni Batista d'Angeli).

407 — The Tomb of a Bishop (*B.* xvi, 13); and the Garden of Love, by Marco del Moro (8) 2

MOZETTO (Jerome).

408 — The Virgin seated on a Throne, with a book in her right hand, and holding the Infant Jesus in her left (*B.* xiii, 4) *first state, very rare and fine*

409 — A Female, whole length, her right arm leaning on the trunk of a tree; a helmet and armour to the right *not mentioned by Bartsch; size* $6\frac{1}{8}$ *by* 4; *fine and rare* 1

NANTEUIL (Robert).

[*The Numbers refer to Dumesnil Peintres Graveurs.*]

410 — Louis de Bourbon, Prince de Condé (79) *fine impression, with margin* 1

411 — Aubray de Dreux (29), *fine* 1

412 — Christina Queen of Sweden (67), *third state* 1

413 — Charles Comte de Dunois (86), *from the Mariette Collection fine impression, with large margin* 1

414 — Antoine Barberini Cardinal de Reims (28), *fine* 1

415 — Cardinal Mazarin (179), *fine* 1

416 — Jean Baptiste Van Steenberghen (226), *fine first state* 1

417 — Claude Thevenin (23), *second state, fine and rare* 1

418 — Denis Talon (228), *fine* 1

419 — Marin Cureé de la Chambre (116), *third state* 1

420 — Louis Hesselin (110), *first state, very fine, with margin* 1

421 — Vincent Voiture (234) 1

422 — Antoine Barrillon (31), *fine, with margin* 1

423 — André Lefevre d'Ormesson (209) *first state, fine, with margin* 1

424 — François de Nesmond (202), *second state* 1

425 — Pierre Jeannin (112), *fine* 1

426 — Le Bassin (35), *fourth state* 1

427 — Marie de Bragelogne (57), *fourth state* 1

428 — M. Lomenie de Brienne (148), *from the Mariette Collection first state, fine* 1

RAIMONDI (Marc Antonio), and his two Principal Scholars, VENEZIANO (Agostino), and RAVENNA (Marco da).

429 — Adam and Eve in Paradise (1), after Raffaelle
a print of great rarity; a very fine impression, and in perfect condition 1

430 — Adam and Eve driven out of Paradise (2), after Raffaelle
very fine and rare, and in perfect condition 1

431 — The Almighty appearing to Noah (3), after Raffaelle
very fine and rare 1

432 — Joseph and Potiphar's Wife (9), after Raffaelle
very fine and scarce 1

433 — David cutting off the head of Goliah (10), after Raffaelle
proof before the tablet, very rare, and a most brilliant and perfect impression; from the Debois Collection 1

434 — David with the head of Goliah (11), after Raffaelle
fine, and very rare 1

435 — David, conqueror of Goliah (12), after Francia?
a most brilliant impression; very rare 1

436 — The Queen of Sheba visiting Solomon (13), after Raffaelle
a very fine impression, and rare 1

437 — The Nativity of our Saviour (16), after Francia
only a fragment of the print 1

438 — The Massacre of the Innocents (18), after Raffaelle
a very brilliant impression (without the "chicot"), and in the finest condition 1

439 — The Last Supper (26), called "La Cêne aux pieds," after Raffaelle
a very fine impression of this very rare print; it has been lined 1

440 — The Descent from the Cross, after Raffaelle (32)
a fine impression, in good condition, very scarce 1

441 — The Three Holy Women going to the Sepulchre (33), after Michael Angelo, *fine and scarce* 1

442 — The Virgin weeping over the body of Our Saviour (34), after Raffaelle, called "La Vierge au Bras nu"
an old impression and very scarce, from the Debois' Collection 1

443 — THE VIRGIN WEEPING OVER THE BODY OF OUR SAVIOUR (35), after RAFFAELLE, called "La Vierge au Bras couvert"
a very fine impression, in good condition and very rare 1

444 — Elymas the Sorcerer (43), after Raffaelle, by A. Veneziano
fine and scarce 1

445 — PAUL PREACHING AT ATHENS (44), after RAFFAELLE
very fine and scarce 1

446 — A Print, after RAFFAELLE, called by Bartsch, "NOTRE DÂME A L'ESCALIER" (45), *a fine impression and very scarce* 1

447 — THE VIRGIN READING, accompanied by Jesus (48), after Raffaelle, *very fine and rare* 1

448 — THE VIRGIN SEATED ON CLOUDS, with the Infant Jesus (52), after RAFFAELLE
a most brilliant and rare impression, in the finest condition 1

449 — La Vierge au Poisson (54), after Raffaelle
the retouched plate 1

450 — La Vierge à la longue Cuisse (57), after Raffaelle
very fine impression, in good condition 1

451 — La Vierge au Palmier (62), after Raffaelle
an old impression, lined 1

452 — La Vierge au Berceau (63), after Raffaelle
a fine impression but rather out of condition, lined 1

453 — THE MARTYRDOM OF ST. LAWRENCE (104), after BACCIO BANDINELLI
a very fine impression in most perfect condition, very rare 1

454 — THE FIVE SAINTS (113), after RAFFAELLE
a fine impression, very scarce 1

455 — SAINT CATHERINE (115)
very fine and scarce; from the Mariette Collection 1

456 — ST. CECILIA, accompanied by Saints Paul, John, Augustin and the Magdalen (116), after RAFFAELLE, called "LA STE. CECILE AU COLLIER"
very fine and brilliant impression, in perfect condition, very scarce; with the reversed copy 2

457 — The Martyrdom of St. Felicité (117), after Raffaelle
a fine impression, very scarce, this print has been lined 1

458 — St. Lucy (120), *fine and scarce;* and a copy of St. Ann (172) 2

459 — ST CATHERINE (175), *fine and scarce* 1

460 — LITTLE SAINTS

*** A volume full bound in red morocco, interleaved, with cut out mounts, similar to those in which the M. Antonio prints are arranged in the British Museum. The book is lettered "Les Petits Saints et Saintes Marc Antoine," contains the following subjects, *all fine impressions, and many of extreme rarity*, viz.:

St. Matthew (131)
St. Thomas (132)
St. Simon (133)
St. Thadeus (134)
St. Matthew (135)
St. Paul (136)
St. Anthony (141)
St. John the Baptist (150)
St. Job (153)
St. Joseph (154)
St. Lawrence (156)
St. Lazarus (159)
St. Nicholas (160)
St. Roch (164)
St. Sebastian (165)
St. Agatha (170)
St. Ann (172)
St. Catherine (175)
St. Cecilia (177)
St. Helena (178)
St. Lucy (179)
St. Petronella (183)
The Skeleton (184)

in all twenty-three engravings, a most interesting and valuable collection, and when completed will be a most desirable volume 23

81. 0. 0 Catnaghi

3. 461 — Dido, with a poignard in her hand (187) after Raffaelle
a fine print, of great rarity, in good condition, with margin 1

10. 462 — Two of the four Roman Cavaliers: Titus (188), Scipio Africanus (189), *engraved in* Marc Antonio's *early manner, very fine impressions, in perfect condition* 2 Holloway

16. 463 — Lucretia (192), after Raffaelle
a very fine impression, but rather out of condition 1 Rhodes

11. 464 — Sacrifice of Iphigenia (194), by Agostino Veneziano
fine and scarce 1 Dr. Taylor.

9. 465 — Entellus and Dares (195), after Raffaelle, by Marco Ravenna
very fine and scarce, in good condition 1

466 — Cleopatra lying on a bed (199), after Raffaelle
a good impression, very scarce; with a reversed copy

467 — Alexander, with the books of Homer (207), after Raffaelle
a very good impression, in fine condition, rare

468 — The Triumph of Titus (213), after a design of Andrea Mantegna
a most brilliant and rare impression, in the finest condition; from the Mariette Collection 1

469 — The Judgment of Paris (245), after Raffaelle
a very fine impression in the most perfect condition; from Mr. Rogers and Mr. Hawkins' Collections; very rare 1

470 — The same subject (246), copy of the above by Marco Ravenna, *very fine and scarce* 1

471 — The Young Man sleeping, and attended by a Nymph and Cupid, (252), after Raffaelle, *rare* 1

472 — The Dance of Fauns and Bacchants (250), after Raffaelle, by Agostino Veneziano, *the left-hand portion of the print* 1

473 — Cupid on the Sea (219), after Raffaelle, by Marco Ravenna
fine and scarce; from the Rogers Collection

474 — Two Fauns carrying a Child in a basket (230), engraved by Marc Antonio, in his finest manner, after an Antique
a most brilliant impression, in perfect condition

475 — March of Silenus, after Giulio Romano, by Agostino Veneziano (240), *fine and scarce* 1

476 — Apollo and the Muses on Mount Parnassus, surrounded by the most famous Poets (247), after Raffaelle
a very fine and perfect impression, very rare 1

477 — THE BACCHANALIAN FRIEZE (248), after an Antique at Rome
a very fine impression of a print of great rarity 1

478 — Venus appearing to Eneas (288), *fine and very scarce* 1

479 — The Young and Old Bacchants (294), after Raffaelle
a very fine and perfect impression; from the Mariette, Dumesnil and Revell Collections 1

480 — The Satyr and Child (281), after Raffaelle, *very fine and rare* 1

481 — Orpheus and Eurydice (295), from a drawing supposed to be by Marc Antonio himself, *a fine impression and scarce* 1

Holloway 482 — Venus leaving the Bath (297), after Raffaelle, copy A, *very fine;* and a reversed copy 2 2-8-

Leslie 483 — A Satyr carrying a Nymph (300), after Giulio Romano *scarce* 1 6.

Holloway 484 — The Vintage (306), after Raffaelle *fine and very rare, in fine preservation* 1 6-16-6

Col 485 — A Therm with Statues (302), by Agostino Veneziano 1 2-6

do 486 — The Faun and the Tiger (307) *very fine and rare; from the Debois Collection* 1 9-9-

Clement 487 — Venus and Cupid in a niche (311), after Raffaelle, one of Marc Antonio's finest works. *very fine, and in a most perfect state* 1 5-15-

Col: 488 — Venus Accroupie (313), after Francia? in Marc Antonio's early manner; *this print has been lined, scarce* 1 15-15-

do. 489 — APOLLO, MINERVA, AND THE MUSES, with five other figures:

Apollo (263)
Minerva (264)
Nine Muses (265 to 273)
46-0-0 Young Females (274 to 278)

*** A most beautiful and perfect set, whole bound in red merocco. The engravings are placed on mounts in a similar manner to the set of Marc Antonio's works in the British Museum, and lettered "Les Muses Marc Antoine." Colnaghi

Holloway 490 — The Muses (255, 268, 270, 271, 273, 275,) *very fine and scarce* 6 1-1-

Col: 491 — The Muses (265, 273, 275,) *fine and scarce* 3 1-5-

Holloway 492 — Apollo and Daphne (317), by Agostino Veneziano *fine and rare* 1 15-

Col: 493 — Venus wounded by a Thorn (321), after Raffaelle *fine and very rare* 1 11-0-

*** This print is undescribed by Bartsch, and said to be engraved by Marc Antonio.—*Vide Ottley*, 257.

do. 494 — Venus on the Sea (323), after Raffaelle *second state, with the address of Ant. Sal., fine* 1 10-

1 13 · 495 — Juno, Ceres and Psyche (327), engraved by Marco Ravenna, after a design of Raffaelle Noseda
a very fine impression, in perfect condition, scarce 1

4 12 · 496 — The Statue of Apollo (330), said to be engraved by Marc Antonio Siffri
a very fine and perfect impression, scarce 1

7 · · 497 — The Statue of Apollo (333)
a very fine impression, but slightly cut at the bottom of the engraving, very rare 1 Pol:

3 3 · 498 — The Statue of Apollo in a niche (334), after a design by Raffaelle do
a very fine impression, in good preservation, companion to the Venus (No. 311) 1

4 15 — 499 — The figure of Pallas standing on a Globe (337) do
a very beautiful impression, in fine condition, very rare 1

13 · · 500 — The Three Graces (340), from an ancient Bas-relief do
a very fine impression of this beautiful plate by Marc Antonio; *the circle at the top has been cut off and inlaid; from the Collection of Mariette and Gawet; very rare* 1

(*Continued at page* 38).

£ 13 15 12 6

FOURTH DAY'S SALE.

FLEMISH WOODCUTS.

LOT

501 — The Virgin and Child in a Landscape, after Rubens, by Jegher 1

502 — Our Saviour tempted. Silenus, both after Rubens, by Jegher 2

503 — Figures and Landscapes, by Goltzius 3

GERMAN WOODCUTS.

504 — A Long Sheet joined, containing in four compartments three full-length figures of Ancient Worthies in each compartment, after Hans Burgkmair (*B.* vii.) by Josse de Negker *scarce* 1

505 — The Emperor Maximilian on horseback, fully armed, by Hans Burgkmair, *fine and scarce* 1

506 — St. George reposing (67); St. Christopher, &c., by Lucas Cranach 4

507 — A Tournament (124), by Cranach, *scarce* 1

508 — John Ernest Duke of Saxony (133), *scarce* 1

509 — St. John, by Grun; a Man and Woman with three Children, by H. J. Beham; A Shield of Arms 3

510 — Maximilian of Bohemia, on horseback, *scarce* 1

511 — Small full-length of the Apostles 9

512 — Sacred and other Subjects 29

513 — Historical and other Subjects 21

514 — Portrait of Erasmus, standing under a Gothic arch, by Hans Holbein, *the first and second states, with an engraved copy, F. Vander Wyngarde ex.* 3

NADAT.

(The Master of the Rat Trap.)

3 3 · 515 — The Virgin and St. Ann (*B.* xiii. 1) *fine impression, very rare* 1 Moseda

3 3 · 516 — The Two Armies (2) *first state of the plate, in fine condition, with margin, very rare* 1 Clement

NIELLO.

11 · 517 — A Very small Portrait of a Young Man, looking to the right, with long hair and a calotte on his head *undescribed, very rare* 1 Dublos

OSTADE (Adrian).

3 518 — A single figure of a Beggar, whole length (22) Game of Draughts (39) ; &c. 3 Price

PAUTRE (Jean le).

15 · 519 — Designs for Vases, Ornaments, &c., *fine old impressions* 29 Moseda

1 · 520 — Vases with flowers, *fine* 6

PENCZ (George).

7 · 521 — Death of the Bad Rich Man (66) ; Sophonisba taking poison (82), *very fine;* Education of Achilles (90), *fine;* The Triumph of Love (117) 4 Dublo

PORPORATI.

14 · 522 — "Garde à Vous," after Angelica Kauffman, *proof before letters, very scarce* 1 Col:

POTTER (Paul).

3 6 523 — The Bull (1) ; The Cow and Bull, by P. de Brye (27) 2 Mill

RAIMONDI (Marc Antonio) and his School, *see pp.* 27 & 38.

REMBRANDT VAN RHYN, *see pp.* 2 & 12.

RENI (Guido).

3 6 524 — The Virgin, Child and St. John (*B.* xviii. 6) The Holy Family (9), *before the name, fine and rare* 2 d'

2 6 525 — The Saviour and St. John the Baptist (13) *very fine and scarce* 1 d'

1 · 526 — Jesus and the Samaritan Woman (52); St. Roch distributing his worldly goods (53), both after A. Carracci 2 d'

RIBERA (Lo Spagnoletto).

527 — The Dead Body of Our Saviour (*B.* xxii. 1) *with the counter proof* 2

528 — St. Jerome with the Angel (4), *fine and scarce* 1

529 — St. Bartholomew (6), *fine and scarce* 1

530 — St. Peter praying (7) ; Silenus (13), *second state ; &c.* 3

531 — Portrait of Don John of Austria on horseback (14) *left-hand corner mended, rare* 1

ROBETTA.

532 — Cupid tying a Young Man to a Tree (*B.* xiii, 25), *scarce* 1

ROSSI (Giovanni Jacopo).

533 — The Raising of Lazarus, after Tintoretto *undescribed by Bartsch* 1

ROTA (Martin).

534 — Portrait of Titian, after himself, *undescribed, fine and rare* 1

535 — The Last Judgment, after Michael Angelo (*B.* xvi, 28) *first state, fine and rare* 1

536 — The Last Judgment, after Titian, with Portrait of Charles V. (29), *fine and rare* 1

537 — Charles Archduke of Austria (60), in an oval *very fine and scarce, with large margin* 1

538 — Rudolph II. (96), *fine and scarce* 1

RUBENS (P. P.)

539 — Etching of St. Catherine, *fine and scarce* 1

SCHOENGAUER (Martin).

540 — The Nativity of Our Saviour (4) *very fine and rare, this print has been lined* 1

541 — Adoration of the Kings (6), *very fine and scarce* 1

542 — The Flight into Egypt (7), *fine and scarce* 1

543 — The Crucifixion (17), *very fine and scarce* 1

544 — The Entombment (19) 1

545 — Our Saviour with the Magdalen (26) *very fine and scarce* 1

546 — St. George fighting the Dragon (50) *a beautiful impression of this charming print* 1

547 — St George fighting the Dragon (51) *a small circular print, rare* 1

548 — St. John the Baptist (54), *fine and scarce* 1

549 — St. Martin (57), *very fine and rare* 1

550 — St. Michael with the Dragon (58) *very fine and rare* 1

551 — The Virgin seated by the side of the Almighty (71) *a splendid impression* 1

552 — Symbols of the Evangelists: St. Matthew (73); St. Mark (74); St. Luke (75) 3

553 — THE WISE AND FOOLISH VIRGINS (77-86)
A COMPLETE SET, IN THE VERY FINEST STATES, MOST RARE TO FIND THEM OF THIS QUALITY AND CONDITION 10

554 — A half-size figure of a Foolish Virgin (87) *very fine and rare* 1

555 — The Miller (89) *very scarce, inlaid* 1

556 — Two small whole-lengths of Men (90), *scarce* 1

557 — The Elephant (91), *inlaid* 1

558 — The Dragon, a Chimerical Animal (92), *fine and scarce* 1

559 — An Angel holding a Shield with a Lion (96), a small circle 1

560 — A Female standing, holding a Shield with three stars (99) *scarce* 1

561 — Our Saviour standing in the midst of Six Angels (6), attributed to Martin Schongauer, *very fine and scarce* 1

SCHUPPEN (Van).

562 — Pierre de Braux Marquis d'Anglure; *from the Marietti Collection, fine* 1

563 — M. De la Reynie, *fine proof before any letters, scarce* 1

SOLIS (Virgil).

654 — Designs for Vases, Goblets and Arms, and his own Portrait 24

*** Very curious and of the greatest rarity, in a portfolio.

SIMON (P.)

565 — Life-size Head of Louis XIII, *fine and scarce* 1

STAREN (Dirk Van).

566 — Jesus Christ calling St. Peter and St. Andrew (*B.* 83), *very fine and scarce* 1

567 — St. Bernard adoring the Infant Saviour (8) *very fine and rare* 1

568 — St. Luke painting the Portrait of the Virgin (9) *fine and scarce* 1

SUYDERHOEF.

569 — The Treaty of Munster, after Terburg 1

TAROCO (Il Giuoco).

570 — Mars (*B.* xiii. 45), *very fine and scarce* 1

571 — Apollo (27); Justice (54); Jupiter (63); The Eighth Sphere (65); Astronomy (48), *very scarce* 5

TENIERS (David).

572 — The Village Festival (7), *fine and scarce* 1

573 — The Toper, *fine* 1

TIBALDI (Pellegrino).

574 — Peace (*B.* xviii. 15, 6) 1

VALLET (G.)

575 — Large Head of Clement IX, in an ornamental border, *fine* 1

VICO (Eneas).

576 — Mars and Venus (*B.* xv, 21), *second state* 1

WATTEAU (A.)

577 — Etchings of whole-length Male and Female Figures *fine and scarce* 8

WENCESLAUS (d'Olmutz).

578 — The Man of Sorrow (*B*, vi, 17), copied from Martin Schongauer, *on vellum, very scarce*

WILKIE (Sir David).

579 — Etchings, *in finished and unfinished states, some rare* 9

ZAGEL (Mathias).

580 — The Martyrdom of St. Sebastian (*B.* vi, 4) *very fine and scarce* 1

581 — St. Ursula (10), *fine and scarce* 1

582 — A similar impression 1

583 — A Young Man embracing a Lady (15) *fine and very rare* 1

584 — The two Lovers (16), *very fine and rare* 1

585 — The Husband subjugated by his Wife (18) *a very fine impression of this scarce print* 1

MARC ANTONIO—*continued from page* 32.

586 — THE ANGLES OF THE GHIGI GALLERY

Jupiter embracing Love (342); Mercury descending from Heaven (343); Cupid and the Graces (344), engraved by Marc Antonio after Frescoes executed by Raffaelle in the Ghigi Palace *the three very fine impressions in fine condition, very scarce* 3

587 — Mars, Venus, and Cupid (345), after Andrea Mantegna 1

588 — Hercules and Anteus (346), after a Drawing by Raffaelle *a good impression, has been lined* 1

589 — Apollo and Hyacinth (348), engraved in Marc Antonio's early manner, after a design of Francia? *a very brilliant impression in fine condition, very rare* 1

590 — Venus and Vulcan surrounded by Cupids (348), after Raffaelle, by Agostino Veneziano; *from Sir J. Reynolds' Collection* *a very fine and perfect impression, scarce* 1

591 — The Galatea (350), after Raffaelle *fine impression, scarce, has been lined* 1

592 — The "Quos Ego," Neptune appeasing the Tempest (352), after Raffaelle *a print of great rarity in this fine condition* 1

593 — The same, with the address of Ant. Sal. 1

594 — The Female with a Crescent (354) *very beautiful impression of this rare engraving* 1

595 — Amadeus (355), after Francia?
23. 0. 0 *most splendid impression, very rare* Obach 1

596 — The Man with two Trumpets (356)
48. 10. 0 *very fine and brilliant impression of this rare print* 1

1-1-4 597 — A reversed copy of the same, *fine* Posonyi 1

5. 4 598 — Another do 1

13. 4 599 — A Young Man on a Pedestal, surrounded by Male and Female figures (360), *scarce* Dublos 1

6-10-4 600 — Trajan between Victory and the City of Rome (361), from an ancient bas-relief, one of the finest of Marc Antonio's works, *very rare, with margin* Col 1

13. 601 — The Old Shepherd and the Young Man (366) Posonyi 1

1-14-4 602 — A Female with wings on her head (368) *fine and extra rare* Dublos 1

1-6-4 603 — Prudence (371), after Raffaelle, *very fine and rare* Obach 1

12. 4 604 — Another impression, with a copy reversed Posonyi 2

-1-4 605 — Strength, a young Female holding a column (375) *fine and scarce; the mark of* Marc Antonio *appears to have been cut off* Holloway. 1

-6. 4 606 — Temperance represented by a Female holding a Bridle in her hand (376), after Mantegna? Clement *a very fine and perfect impression, very rare* 1

1-5-4 607 — A Naked Male and Female, called "L'Homme et la Femme aux Boules" (377), after Francia Col: *a very fine impression, and most rare* 1

12. 4 608 — A Man showing an axe to a Female (380), supposed to represent Adam and Eve Dublos *in* Marc Antonio's *early manner, very scarce* 1

5. 4 609 — A Naked Man flogging Fortune (378), after Francia? Clement *in very fine condition, and extremely rare* 1

610 — Philosophy, represented by a majestic Female seated in
24. 10. 0 heaven with two Angels (381), after Raffaelle *very fine and rare* Obach 1

-10-4 611 — Poetry, a winged Female seated on a cloud between two Angels (382) after Raffaelle *in fine condition, and very rare* 1

7. 4 612 — Another impression, *lined, discoloured* 1

613 — Young Man with a Lantebn (384), after Raffaelle
very fine impression, in perfect condition, very rare 1

614 — The Seven Virtues, after Raffaelle
Charity (386); Faith (387); Justice (388); Force (389); Temperance (390); Hope (391); Prudence (392)
all perfect, and fine impressions, very rare 7

615 — Two of the Virtues: Justice (388); Prudence (392) 2

616 — Faith (387), after Raffaelle, *fine;* and two others of the same set 3

617 — Peace (393), after Raffaelle
very fine and rare, from Sir Mark Sykes' Collection 1

618 — Strength (395), after a design of Raffaelle or Giulio Romano, by Marco Ravenna
very fine, but the print is cut just above the monogram of the engraver 1

619 — Les Deux Femmes au Zodaique (397), after Raffaelle
scarce 1

620 — A Young Female between two Men (399), after Mantegna, engraved by Marc Antonio in his early manner
very scarce 1

621 — The Three Doctors (404)
a splendid impression of this beautifully-engraved print, very rare 1

622 — A Female tearing her Hair (437), after Francia
cut into the plate, rare 1

623 — A Man asleep at the entrance of a Wood (438)
fine and very rare 1

624 — The Emperor seated (441), after Raffaelle
from the Mariette Collection, very fine and scarce 1

625 — The Emperor seated (442), after Raffaelle
very fine and scarce 1

626 — The Plague (Il Morbetto) (417), after Raffaelle
a very fine and perfect impression of a rare engraving 1

627 — La Carcasse (Il Stregozzo) (426), after Raffaelle, engraved by Agostino Veneziano
before the letters A. V., *very fine and rare* 1

628 — The Old Woman going to the Pit (456), *very rare* 1

Leslie 629 — The Warrior (461), after Raffaelle, by AGOSTINO VENEZIANO *very fine and rare* 1 1. 12.

Holloway 630 — The Soldier fixing his Cuirass (463), after Michael Angelo *very fine and scarce* 1 1. 10.

Leslie 631 — The same subject, copy A 1 2. 6

Col 632 — A MAN EXAMINING HIS WOUNDED FOOT (465), from a design of an early Italian master, in MARC ANTONIO'S early style *a very fine impression of a print of great rarity* 1 13. 13.

Holloway 633 — The Musician playing upon the Guitar (469) *a very fine impression, but has been much cut* 1 2. 0.

d' 634 — L'HOMME QUI SE CHAUSSE, from the Cartoon at Pisa (472), after MICHAEL ANGELO, engraved in MARC ANTONIO'S early manner *a very fine impression, in fine condition, rare* 1 17. 10.

Leslie 635 — Angelica and Medora (487), after Giulio Romano *fine and scarce* 1 1. 4.

Dulos 636 — Les Grimpeurs (487), after Michael Angelo *a good impression, very scarce* 1 4. 12.

637 — The "Cassolette" (487), from a drawing by Raffaelle executed for Francis I *a most brilliant impression, in the finest condition, very rare* 1 33. 10. 0

Dulos 638 — Raffaelle's Portrait (496), *scarce* 1 5.

Col. 639 — EQUESTRIAN PORTRAIT OF MARCUS AURELIUS (514) *a fine impression of a very rare print* 1 16. 16.

Clement 640 — Portrait of Aretino (513), *scarce* 1 2.

Col: 641 — Barbarossa (520), by A. VENEZIANO, *fine and scarce* 1 4. 4.

Dulos 642 — Pope Julius II, small circle, not mentioned by Bartsch *very fine and rare* 1 1. 6.

Mills 643 — Busts of the Roman Emperors, by an Engraver of the School of MARC ANTONIO 12 3. 6

Holloway 644 — The Antique Vases (541–552), *two plates*, 552, 551, *wanting very fine, first states* 10 4. 10.

d'— 645 — LA FAÇADE AUX CARIATIDES (538), after Raffaelle *a splendid impression, in a most perfect state, very rare* 1 6. 7. 6

Col 646 — ANOTHER IMPRESSION, *in fine condition, very rare* 1 1. 15.

Holloway 647 — A Sheet of Ornaments (557); and a Vase (546) 2 3.

COPIES AFTER ALBERT DURER.

1 9 4	648 — Life of the Virgin (621–637), plates 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 14, 15, 17	13	Holloway
4 10	649 — St. John the Evangelist and St. Jerome (643), *very fine and scarce;* and No. 1 of the small Passion of Christ	2	Tiffin
1 1	650 — Life of the Virgin	17	Sotheby

MISCELLANEOUS PRINTS (ADDENDA).

13	651 — Etchings and Old Masters, various	29	Mills
15	652 — Costumes of the periods of Louis XIV and XV, by De Hooge, &c.	40	Sadler
2	653 — Gothic and Roman Antiquities, Pompeii, &c.	90	Mills
1 12	654 — Woodcuts. Triumph of Maximilian, &c.	20	Col:
12	655 — Engravings, after Raffaelle, by Dorigny, Santo Bartoli, &c.	57	Mills
2 0	656 — Various Old Masters, after M. Angelo, Raffaelle, &c.	34	Wood
10	657 — Coloured Chromos, after Masaccio *published by the Arundel Society*	5	Rapile
9	658 — French Costume, *in colours*	16	Tiwar
3 2 6	659 — Etchings. Views in Paris, by Charles Meryon, *scarce*	5	Holloway
7	660 — Modern Engravings of Sculpture, after Bayley, Flaxman, &c.	15	Col:
3 6	661 — Sporting Prints, Caricatures, &c.	15	Mills

FRAMED PRINTS.

5 10 0	662 — Andrea Mantegna's Triumphs of Cæsar, *framed in maple wood, in nine compartments, glazed*	1	Col:
2 6	663 — The Triumphal Car of Maximilian, in four-sheet woodcut, *in a black frame, varnished*	1	Curtis
2 6	664 — The Battle of Constantine, after Raffaelle, *in a black frame, varnished*	1	Holt
8	665 — Michael Angelo's Last Judgment, *in a black frame, varnished*	1	Hopp

BOOKS OF PRINTS.

666 — The Nuremberg Chronicle
in fine condition, bound in vellum 1493

667 — Cours de Tetes et de Bagues fait par Le Roi en 1662
old French morocco *Paris*, 1676

668 — Toiles Peints de la Ville de Rheims *ib. n. d.*

669 — Drawings, after Michael Angelo, *from the Lawrence Gallery*
London, 1853

670 — Le Brun's Grand Escalier de Versailles, engraved by Surugue, &c. *Paris*, ——

671 — Albert Durer, Triumphal Arch of Maximilian, *woodcuts*
Vienna, 1799

672 — A Portfolio, *half bound*, containing Italian Etchings by The Carracci, Guido, Guercino, Cranach, &c. 201

673 — Engravings and Etchings, by Ostade, Roos, Waterloo, Vandyck, Lucas Van Leyden, &c. &c.
in half bound portfolio 72

PORTFOLIOS, &c.

674 — Solander Cases, *half bound calf* 24 *in. by* 19. 4

675 — Solander Cases, *full bound blue morocco, lettered "Marc Antonio"*
23 *in. by* 17. 1

676 — Solander Case, *full bound blue morocco, lettered "Prints"*
15 *in. by* 12½. 1

677 — Solander Case, *bound in blue morocco, lettered "Drawings"*
15 *in. by* 12½. 1

678 — A similar one, *lettered "Marc Antonio"* 15 *in. by* 12½. 1

679 — A Portfolio, *half bound*, containing 30 leaves of tinted paper
38 *in. by* 24. 1

680 — Five Portfolios, various sizes, without leaves 5

FRAMES WITH GLASSES.

681	— Two half-round gilt frames	27 *in. by* 21.	2
682	— Half-round gilt frames	42 *in. by* 21.	2
683	— A similar lot		2
684	— Oak frame	50 *in. by* 22.	1
685	— Oak and deal frames	41 *in. by* 27.	2
686	— Satin-wood frames	42 *in. by* 25.	2
687	— A similar lot		2

The entire Sale realized
nearly £3000. —

END OF THE SALE

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